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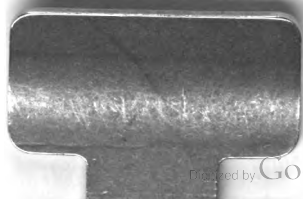
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Dancing Without an Instructor

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DANCING WITHOUT AN INSTRUCTOR.

INTRODUCTION.

Time was when to be a dancer meant a thorough acquaintance with Mazourkas, Galops, Reels, Minuets, Polkas and other dances too numerous to mention; but nowadays one can get along very well with even a slight knowledge of but three: the Waltz, the Two-Step and the Lancers.

It is a pity that such should be the case; but the fact remains the same; and the beginner must not be dismayed by glancing through these pages, for but few of the dances here described ever appear on a ball program.

Special attention must, then, be given to these three dances, and no great difficulty should be found in learning the steps.

Dancing properly so-called, is the active exertion of the

body in sprightly, graceful movement, accompanied with exhilaration of the mind, and when indulged in by the young is a most beneficial and healthful recreation.

It is no argument against dancing in itself, that it is so often connected with many things that are injurious, such as heated room, late hours and the like, these belong to other considerations; but as an exercise, congenial both to the minds and the physical requirements of the young, it is like every exercise in which the mind enters with pleasure and interest into the exercise of the body, a most efficient promoter of health, and it is much to be regretted that its abuse and associations in many instances, both with physical and moral evil, should cause its abandonment in any place where there are young people.

THE ETIQUETTE OF THE BALLROOM.

Before giving a description of the various dances, a hint or two as to the etiquette of the ballroom may be found useful.

In the case of a private dance, the guests, on entering the ballroom, must seek out the hostess and pay their respects to her and those who may be assisting her in receiving.

If it is a public ball, the gentleman conducts his partner to the ladies' dressing room, and then proceeds to the gentlemen's dressing room. When ready to descend to the ballroom, he seeks his partner at the door of the apartment where he previously left her ; or, if a sitting room be provided in addition to the dressing room, the lady will meet her partner there. They then enter the ballroom, and the necessary introductions are made.

An introduction given for the mere purpose of enabling a lady and gentleman to go through a dance together does not constitute an acquaintanceship. The lady is at liberty

to pass the gentleman in the street the next day without recognition.

No lady should accept refreshments from a stranger at a public ball, for she would thereby lay herself under a pecuniary obligation.

Good taste forbids that a lady should dance too frequently with the same partner at either a public or private ball.

Engagements for one dance should not be made while another dance is in progress.

Never attempt to take a place in a dance which has been previously engaged.

Withdraw from a private ballroom as quietly as possible.

It is not customary for married persons to dance together in society.

At the beginning and end of a lancers, the gentleman bows to his partner, and bows again on conducting her to a seat. He may stay and chat with her for a few moments.

Should a lady decline your hand for a dance, and afterward dance with another partner, you will do well to attribute her error to either forgetfulness or ignorance of the laws of etiquette.

A gentleman conducts his last partner to supper ; waits upon her there, and then re-conducts her to the ballroom.

A gentleman escorting a lady to a party or ball, should invariably dance the first number with her, or offer to do so, and afterwards see that she is provided with a partner whenever she wishes to dance.

A gentleman may, with propriety, ask another gentleman, whether known to him or not, if he wishes a partner, then introduce him to his lady acquaintances.

The master of ceremonies is privileged to ask any lady or gentleman whether they wish to dance, make himself known, and procure partners for them if they so desire.

THE FIVE POSITIONS.

It is a mistake to suppose that the beginner, by learning the two or three steps necessary for the waltz or two-step, can dance correctly. There is a beginning in dancing, as in everything else, and the first thing to learn is how to stand properly.

This seems absurdly simple at first thought, but, as a matter of fact, comparatively few persons possess the secret. Either the arms get in the way, or the legs are awkwardly bent, or the body is too rigid.

The correct standing position is as follows :

Stand with the heels close together, toes pointing outward. Now sway the entire body forward a little, so as to bring the weight on the balls of the feet. The heels should just touch the floor, but the weight should all be forward. Allow the arms to swing freely from the shoulder ; in fact, forget that you have arms for the time being. This position is the key to the various steps that are to follow.

Having learned how to stand correctly, we are now ready to study what are known as "the five positions."

These positions embrace the various steps used in all dances, and must be mastered.

THE FIRST POSITION.

"The first position," so called, is in reality the standing position just described, and when practicing the subsequent

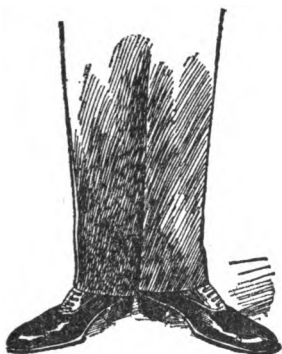


FIGURE 1.

positions, it is essential that the student always begin with this. Remember that all-important detail: weight forward, heels just touching the floor. (See Fig. 1.)

THE SECOND POSITION.

In the second position we change the V-shape of the feet by sliding the right foot to the side, in a line with the body, bending the left knee slightly. The weight will, of course, be transferred to the left foot. (See Fig. 2.)

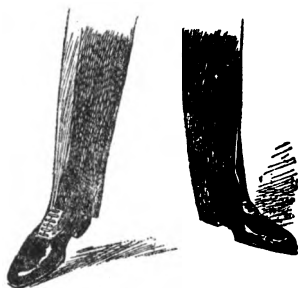


FIGURE 2.

Repeat this movement by sliding the left foot sideways, transferring the weight to the right foot.

THE THIRD POSITION.

Again taking the standing position, with toes pointing outward, the right foot is swung in a small circle to the

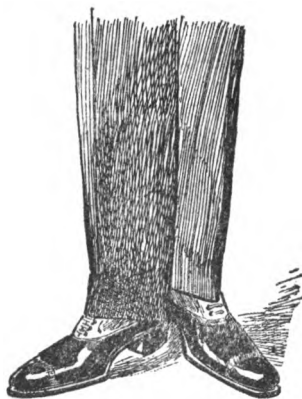


FIGURE 3.

right and brought behind the left foot, the hollow of the right foot pressing close against the heel of the left foot. At the beginning of this movement the weight is thrown on the ball of the left foot.

Repeat by transferring the weight to the right foot, and swinging the left foot to the rear. (See Fig. 3.)

THE FOURTH POSITION.

In the fourth position, throw the weight on the left foot and slide the right foot forward and a little to the side.



FIGURE 4.

At the end of the slide, the right foot should be in a direct line with the hollow of the left foot, so that if brought back it should fit into the hollow, as in the third position. This,

however, is only to test the accuracy of the step. After the slide, the foot should be returned to standing position and the movement repeated with the other foot. (See Fig. 4.)

Instead of sliding, the foot can be raised from the floor and placed in the position indicated. In this case, remember to keep the toe well pointed downward, and do not raise the foot farther from the floor than is necessary.

There is a variation of this position which will be found useful in two-step and half-time dancing. This is to slide the right foot to the rear and slightly outward after completing the forward movement.

THE FIFTH POSITION.

Standing with the heels together, allow the weight to fall on the ball of the left foot, and move the right foot

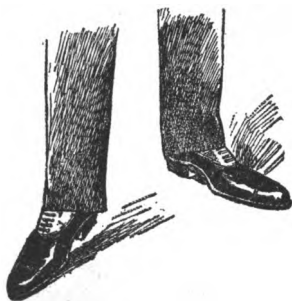


FIGURE 5.

forward until the heel of that foot is at the side of the toe of the other foot. The feet should form a right angle. (See Fig. 5.)

Repeat with the left foot, transferring the weight to the right foot.

These positions are very important and should be practiced until they can be performed with perfect ease. They can be alternated at will. For instance, the fifth position may follow the first, and so on.

THE TWO-STEP SLIDE.

Of recent years the two-step has become one of the most popular dances, and it is one of the simplest.

The method of practicing the step is as follows :

Standing in the first position, slide the right foot to the side. Bring the left foot alongside, and instantly repeat the sliding movement with the right foot, only do not make the slide quite so long as in the first instance.

Now slide to the left with the left foot, bring the right foot alongside, and continue the slide with the left foot.

At the beginning of the movement the weight is borne by the left foot, while the right foot slides to the side. Then the weight is taken by the right foot, while the left foot is brought into position. At this point the weight must be transferred instantly to the left foot, and the right foot shot out quickly to the other side.

It may help the beginner to call out the words: "Slide and slide," when practicing this step. Thus :

SLIDE: Right foot to the side.

AND: Bring up left foot. Both feet together. Transfer weight to left foot.

SLIDE: Right foot to the side. Half the length of the first slide.

And continue the movement with the other foot, thus:

SLIDE: Left foot to the side.

AND: Bring up right foot. Both feet together. Transfer weight to right foot.

SLIDE: Left foot to the side. Half the length of first slide.

When dancing the two-step, never hop. Always slide the feet. Keep the weight on the balls of the feet; this makes the sliding much easier and destroys the tendency to hop.

THE GRAND MARCH.

The Grand March is a feature of all formal balls. It generally marks the beginning of the evening's festivities, but may, for special reasons, be deferred to a later point in the programme. In order to make the march an agreeable feature of the evening's pleasures, it should be led off by a gentleman and lady who understand the details of the necessary evolutions, assisted, in case of necessity, by one or more of the floor committee, whose services may be called upon to preserve uniformity of action through the march. All marching should be done in straight lines, following the direction of the walls of the rooms, the change of direction being made precisely at each corner. The leader and his partner should lead the march; moving slowly once or twice round the room, to give all the couples time to fall in and follow.

THE MARCH IN FILE.

As soon as all are in order the leader should head the line of march up the middle of the room; when he has

reached the top, he turns to the left, and his partner to the right; the gentlemen all follow him in single file, the ladies following the leading lady in the same manner; when the leaders of the two lines arrive at the bottom, they pass to the left of each other, the gentlemen marching round the room on the outside, and the ladies inside them, and in the opposite direction. When the first gentleman meets his partner again at the top of the room, they both march together again round the room to the right, followed by the other couples in their order. The leader should be careful to introduce sufficient plain marching between each figure to get all the couples following him in column before commencing a new evolution.

THE MARCH IN COLUMN.

The first couple lead round the room until the leader reaches the bottom left-hand corner. There, instead of turning upwards at right angles up the side of the room, the first couple should file to the right and march in a line parallel with the advancing couples, but in an opposite direction across the room; as each couple successively arrives at the same corner, they file to the right and follow their leader. When the leader has got across the room, the first couple should file to the left, and march straight across back again, and so on, forming a serpentine line of march backwards and forwards across the room until the top of the room is reached. To make this effective, it requires a considerable number of couples, so that there will be at least four lines, constantly passing each other in opposite directions, and forming a very pleasing appearance. When the first couple reach the top of the room, they lead the march round the room again, until all the couples are following them in regular column.

THE MARCH BY PLATOONS.

The first couple lead the march up the center of the room. As they reach the top, the first couple passes round to the right; the second couple to the left; the remaining *odd* couples in their order to the right, and the *even* couples following to the left. All thus march down their side of the room, until they meet in the middle at the bottom. There they turn up the center again four abreast. Arriving at the top, the first four wheel round by the right; the second four wheel round by the left, and so on alternately, each division marching down its side of the room. When they meet at the bottom, they advance up the center again, eight abreast. At the top of the room the first and third eight wheel to the right, and the second and fourth wheel to the left, each succeeding eight wheeling right and left alternately, down the sides of the room, meeting at bottom, and marching up the center sixteen abreast, thus forming full lines. At the top of the room all halt, the first, third, etc. (*odd*) lines

face all to the right; the second, fourth, etc. (*even*) lines all to the left, the gentlemen step up by the side of their lady partners, and the front line marches off in couples to the right, the other lines following in their track, in the same manner as in the March in Columns, and finishing in the same way laid down in that march.

THE ARBOR MARCH.

All the couples march round the room in order. The first couple join right hands, stop, and raise their hands, forming an arch. The second couple pass underneath the arch, the gentleman first, and form another arch; the third couple pass under both, and also form an arch, and so on, each couple passing through the arches ahead of them in turn, until one continuous arch has been formed. The first couple (now in the rear) then passes through and out at the front end of the arbor, followed by each rear couple in succession, until the arches have all disappeared. If the number of couples is large, the first couple can follow the last couple at once under the arches, if preferred, and repeat the arbor continuously as long as may be desired. The plain march in couples is then resumed, until the line of march is in regular order again.

THE SERPENTINE MARCH.

The serpentine figure is executed in single file. The leader steps in front of his lady and leads the way up the center of the room; as each couple turns to go up the center, each gentleman steps into single line ahead of his lady, forming by degrees the whole couples into single file. When the first gentleman reaches the top of the room, he leads the way to the right entirely round and round the room, each successive round passing inside the former, describing a spiral track towards the center of the room. As soon as the inner coil becomes small, the leader turns sharp round to the left and retraces his step between the coils, until he marches between the coils entirely out of them. He continues his march until all the coils are unwound, and then each gentleman retires a step to the left of his lady partner, and the march is continued in column until all the couples have fallen into regular order again.

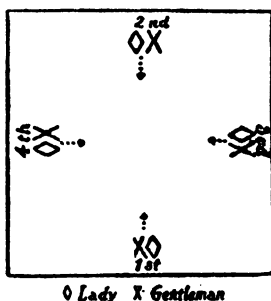
At the conclusion of the march, the leader stops, gives

a signal for the music to be changed into a waltz, and leads off with his partner, followed by the other couples in succession.

In order to insure success in a Grand March, no gentleman can be allowed to act as cavalier to two ladies, as the movements require all to march in couples. The leader should regulate his pace to suit circumstances, endeavoring always to keep the line of march unbroken, and the couples at uniform distances from each other. The couples, also, must follow exactly in the track of those before them and of the leader, keeping correct time with the music.

SQUARE DANCES.

Very little knowledge of dancing is needed in order to take part in square dances. The various figures, however, must be learned thoroughly, or the attempt to go through a quadrille will end in disaster.



The dancers arrange themselves in "sets," four couples forming a "set," all facing the center. The positions are taken as in the diagram, gentlemen to the left of the ladies, and forming a square. The couple facing the stage is called the first couple, and the couple opposite, the second couple. These are also called the "head couples." The other couples, the third and fourth, are called the "side couples."

THE PLAIN QUADRILLE.

The Plain Quadrille is usually danced with four couples, that is, eight dancers; but sometimes a double formation is used, and four dancers face each other at each side of the square.

In the Plain Quadrille there are five figures, and eight bars of music are given to each.

FIRST FIGURE.

	Measures.
Address partners and corners.....	8
Head couples right and left.....	8
Head couples balance.....	8
Ladies' chain, head couples.....	8
Head couples balance.....	8

Repeat with sides.

The dance is begun by the couples first addressing each other, and then addressing the lady or gentleman in the nearest couple. Thus the gentleman will first bow to his partner, then to the lady on his left, and the lady will courtesy first to her partner, then to the gentleman on her right. During this, eight measures of introductory

music are played. Every square dance is begun with these salutations.

HEAD COUPLES RIGHT AND LEFT.—The first and second couples join nearest hand and cross over, between opposite couples. Each gentleman and opposite lady touch right hands in passing. The gentleman and his partner join left hands, and the lady moves halfway round. At the end of this movement each couple will stand in the opposite ends of the set, occupying the opposite couple's place.

The same movement is repeated in returning to places.

HEAD COUPLES BALANCE.—Each gentleman crosses hands with his partner; that is, he extends his left hand and takes his partner's left, and takes his partner's right hand in his right. In taking this position the right hands should be above the left. With hands crossed thus, the couple promenade across the set, passing the opposite couple to the right. Return to places in same manner.

HEAD COUPLES LADIES' CHAIN.—The ladies of first and second couples cross to opposite gentlemen, touching right hands as they pass. They offer left hand to opposite gentlemen, who turn them half round. Ladies return,

again touching right hands in passing, and turning partner with left hand to places.

HEAD COUPLES BALANCE.—Repeat movement as before.

The entire figure as described above is repeated by the side couples.

SECOND FIGURE.

Head couples, forward two:—	Measures.
Head couples forward and back.....	4
Cross over.....	4
Chassez to partners.....	4
Cross to places.....	4
Balance	8

This figure is then repeated by head couples, and is danced twice by the side couples.

HEAD COUPLES FORWARD TWO.—This includes the four movements following.

HEAD COUPLES FORWARD AND BACK.—Each gentleman extends right hand to partner and takes lady's left hand. Starting with right foot, he takes four steps forward and four steps backward.

CROSS OVER.—The couples drop hands, and walk straight across set, ladies passing between gentlemen, but without touching hands.

CHASSEZ TO PARTNERS.—The partners face each other

and take four steps forward to the right, and four steps backward to the left, passing partners on the right.

CROSS TO PLACES.—Walk to places as before, ladies passing inside.

THIRD FIGURE.

	Measures.
Head couples right hands across.....	4
Left hands back.....	4
Balance in center.....	4
Half promenade to opposite places.....	4
Two ladies forward and back.....	4
Two gentlemen forward and back.....	4
Forward four and back.....	4
Half right and left.....	4

This figure is then repeated by head couples, and danced twice by side couples.

HEAD COUPLES RIGHT HANDS ACROSS.—The head couples cross over and give right hands to opposite dancers in passing. Ladies pass *between* opposite couple, and, when doing so, touch the opposite gentleman's hand.

LEFT HANDS BACK.—On the return, each gentleman takes the left hand of the opposite lady in his left. The hands are retained while passing, then all face the center and the ladies cross right hands to partners.

BALANCE IN CENTER.—The four dancers perform this

movement, stepping forward and back, thus: Slide the right foot to the right, and bring the left foot in front of the right in third position; count two; slide the left foot to the left, and bring the right foot in front of the left in the third position; count two; repeat the above; count four.

HALF PROMENADE.—All drop left hands, each gentleman retaining his partner's right, and promenade to position originally occupied by opposite couple.

TWO LADIES FORWARD AND BACK.—Two ladies move forward four steps, and retire four steps.

TWO GENTLEMEN FORWARD AND BACK.—Gentlemen repeat movement.

FORWARD FOUR AND BACK.—Gentlemen join hands with partners and move forward four steps, and retire four steps.

HALF RIGHT AND LEFT.—Both couples cross over; each person gives right hand in passing to the opposite person, and left hand to partner, and turn to places.

FOURTH FIGURE.

	Measures.
Head couples forward and back.....	4
Forward four, first lady cross over.....	4
Forward three and back.....	4
Forward, ladies cross over.....	4

Forward three.....	4
Forward again.....	4
Four hands half around.....	4
Half right and left.....	4

The head couples repeat the figure, and it is then danced twice by the side couples, the first, second, third and fourth gentleman taking the lead alternately.

HEAD COUPLES FORWARD AND BACK.—The gentlemen of the head couples extend right hand to partners, taking four steps forward, and retiring four steps.

FORWARD FOUR, FIRST LADY CROSS OVER.—The two gentlemen advance four steps; first gentleman leaves his partner, who joins left hand with opposite gentleman. Latter retires with both ladies, the first gentleman retiring to his place alone.

FORWARD THREE AND BACK.—The second gentleman and two ladies advance four steps, and retire four steps.

FORWARD AGAIN AND LADIES CROSS OVER.—The second gentleman advances with ladies. Ladies cross over to first gentleman, who advances to meet them. Second gentleman retires, the other three dancers retiring at the same time.

FORWARD THREE.—The first gentleman and two ladies

advance four steps, and retire four steps, second gentleman remaining in place.

FORWARD AGAIN.—The first gentleman and two ladies advance again and meet second gentleman, all joining hands in a circle.

FOUR HANDS HALF AROUND.—The four dancers turn half around to the left, and each couple retires to the place occupied by opposite couple.

HALF RIGHT AND LEFT.—Head couples cross over, each lady passing between opposite couple and touching opposite gentleman's right hand in passing. Ladies then give left hands to partners and turn to places.

FIFTH FIGURE.

	Measures.
Hands all around.....	8
Head couples forward two.....	16
Balance	8
Repeat	32
Hands all around.....	8
Side couples forward two.....	16
Balance	8
Repeat	32

All chassez.

HANDS ALL AROUND.—All join hands in a circle and slide to the left, taking eight steps. Then slide back again

to the right. This is sometimes varied by sliding around the complete circle, instead of halfway.

HEAD COUPLES FORWARD TWO.—Same as in the second figure.

ALL CHASSEZ.—Partners face each other, chassez four steps to the right and return. Address and retire.

The fifth figure is sometimes danced by substituting the ladies' chain for hands all around. For description of ladies' chain see first figure.

ADDITIONAL QUADRILLE FIGURES.

Instead of the second or fifth figures in the plain quadrille, the following figures may be introduced :

The basket figure.

The nine-pin figure.

The minuet figure.

The star figure.

The cheat figure.

The jig figure.

The sociable.

THE BASKET FIGURE.

The calls for the Basket Figure are as follows :

	Measures.
Head couples forward and back.....	4
Cross over.....	4
Chassez to partners.....	4
Cross to places.....	4
Balance	8
Ladies forward and back.....	4
Forward and join hands.....	4
Gentlemen, hands around.....	8

Form basket.....	Pause
All balance	4
Turn partners to places.....	4

Repeat. Danced twice by side couples, with gentlemen in the center.

The first five movements of the basket figure are the same as those described for the second figure of the plain quadrille.

LADIES FORWARD AND BACK.—Here all the ladies take four steps forward and retire four steps, then advance again four steps and join hands in the center, standing close together.

GENTLEMEN FORWARD.—All the gentlemen advance and form a circle around the ladies by joining hands.

GENTLEMEN HANDS AROUND.—All the gentlemen slide around the circle to the left (sixteen steps), and stop when they arrive at the left side of their partners. Instead of completing the circle, this movement is sometimes varied by the gentlemen sliding around to the left only halfway (eight steps), and then sliding back to original positions (eight steps).

FORM BASKET.—All the gentlemen raise their arms over the ladies' heads, with hands still joined, and bring them

down in front of the ladies. All retain hands, and the ladies step back a little, so that one complete circle is formed, with arms intertwined.

BALANCE.—All balance in place, with hands still joined.

TURN PARTNERS TO PLACES.—All turn partners and resume original positions in quadrille.

THE NINE-PIN.

This figure is not generally introduced into a regular quadrille, but is danced separately. It requires an extra gentleman, who takes his place in the center. The movements are performed at the will of the leader; forward four, ladies' chain, ladies to the center, right and left all around, or any other movements being called in succession. It is preferable to introduce those movements which require all the dancers, or at least one partner out of each couple. At an unexpected moment, generally in the middle of a movement where the gentlemen are separated from their partners, a signal is given, when each gentleman secures the nearest lady for a partner, the music stops, and each lady resumes her place with her new partner; the gentleman who fails to secure a partner becomes the nine-pin, and takes his place in the center; the music recommences and dancing proceeds as before, until another signal is given. This is repeated at will, generally ending with all chassez.

MINUET FIGURE.

The calls for Minuet Figure are as follows:

	Measures.
Head couples forward and back.....	4
Dos a dos.....	4
Sides, four forward and back.....	4
Forward and exchange partners.....	4
All, ladies' chain.....	8
Sides, four forward and back.....	4
Turn partners to places.....	4

Danced twice with head couples leading, and twice with sides leading.

DOS A DOS.—Head couples forward and pass each other; then each gentleman and opposite lady pass round each other back to back, without turning round, and go backward to places.

SIDES FOUR, FORWARD AND BACK.—The first couple joins the third and the second couple joins the fourth, thus forming two diagonal lines facing each other.

Both lines forward and back; forward and turn oppo-

site partners, with gentlemen exchanging places with each other, the ladies remaining where they were. This brings each gentleman to the other line, facing his own partner.

THE STAR FIGURE.

The calls for the Star Figure are :

	Measures.
Four ladies forward and back.....	4
Gentlemen forward and back.....	4
Ladies cross right hands.....	4
Ladies cross left hands.....	4
Right hand to partners.....	—
Balance	4
Turn partners to place.....	4

FOUR LADIES FORWARD AND BACK.—The four ladies advance four steps and return four steps.

FOUR GENTLEMEN FORWARD AND BACK.—Repeat ; perform same movement.

LADIES CROSS RIGHT HANDS.—In this movement all the ladies step to the center, cross right hands and walk halfway round to the left in the form of a cross.

LADIES CROSS LEFT HANDS.—Ladies turn half way round, drop right hand and join left hands in the center ; then circle moves back again till each lady is opposite her own partner.

RIGHT HAND TO PARTNER.—Each lady gives disengaged hand (the right one) to her partner. They retain the opposite lady's left at the same time, and thus a star is formed.

BALANCE.—All drop left hands, but still keeping in the form of a star, balance two steps to the right, then return to the left and repeat.

TURN PARTNERS TO PLACE.—Here the star is broken by the ladies relinquishing left hands. Gentlemen then turn partners to place with right hands.

Repeat three times. On the first repetition, the figure is danced the same as before; but on the subsequent repetitions the gentlemen go to the center and cross right hands, the ladies forming the outer points of the star.

THE CHEAT FIGURE.

The calls for the Cheat Figure are:

	Measures.
First couple balance to the right.	8
Balance to second couple.	8
Balance to fourth couple.	8
Balance to partners.	8

This is repeated in turn by the second, third and fourth couples in succession, each balancing to the couple on the right.

At the beginning of this figure the first couple turn toward the right and take four steps forward, balance to the third couple, and retiring four steps. Simultaneously the third couple moves forward to the first couple, and retires. Then the two couples advance again, and each dancer turns opposite partner with both hands.

At the moment when the dancers are about to turn the opposite lady or gentleman it is allowable for either to suddenly withdraw and either dance alone or turn any other dancer in the set. This is how the dance derives its name.

THE JIG FIGURE.

The calls for the Jig Figure are:

	Measures.
All hands around.....	8
Ladies to the right.....	32
All hands around.....	8
Gentlemen to the right.....	32
All hands around.....	8
All chassez.....	8

ALL HANDS AROUND.—The four couples join hands in a circle and swing once round to place.

LADIES TO THE RIGHT.—The gentlemen remain in place, and each lady balances to the gentleman on her right, and turns him with both hands. She repeats the same with the next gentleman, and so continues round the set, ending by balancing and turning with her own partner. Then she resumes her place.

GENTLEMEN TO THE RIGHT.—The ladies remain in place, and the gentlemen execute the figure in the same manner as the ladies, turning each of the ladies in succession.

ALL HANDS AROUND.—All join hands and swing around in a circle to places.

Each gentleman has a chance to introduce his jig-steps, for he balances with each lady in succession.

THE SOCIABLE.

The calls for the Sociable are:

	Measures.
Head couples, right and left.....	8
Side couples, right and left.....	8
All ladies to the right, turn and change partners	8
All promenade.....	8
Head couples, ladies' chain.....	8
Side couples, ladies' chain.....	8
All ladies to the right.....	8
All promenade	8
Head couples, four hands around to left and reverse	8
Side couples, the same.....	8
Ladies to the right.....	8
All promenade	8
Head couples, right hands across, half around and reverse.....	8
Side couples, the same.....	8
Ladies to the right.....	8
All promenade.....	8
Chassez to places.....	—

Repeat.

The first two movements in the sociable are the same as before described.

ALL LADIES TO THE RIGHT.—Four ladies balance to the right, turn and change partners, each lady taking the place of the next lady on the right.

This movement keeps all the couples in constant motion and calls for a continual change of partners. This is why, in a private dance, the sociable is always popular.

ALL PROMENADE.—Give both hands to partners and glide in a circle to the right, all around the set, till original position is reached.

LANCERS.

The calls for the Lancers are:

FIRST FIGURE.

	Measures
Head couples forward and back.....	4
Head couples forward and turn opposite part- ners	4
Cross over	4
Return to places.....	4
Balance to corners.....	8

Danced twice by head couples, except in "cross over," when the second couple first pass between. The same for side couples.

HEAD COUPLES FORWARD AND BACK.—First and second couples simultaneously move forward four steps, and retire four steps.

FORWARD AND TURN.—Repeat first movement, but instead of retiring, each gentleman first turns the opposite lady once with both hands, then all retire to places.

CROSS OVER.—First couple join hands and cross set. Second couple advances and separates to allow first couple

to pass between. On returning, the second couple join hands and the first couple separate, to allow second couple to pass between.

BALANCE TO CORNERS.—All the ladies turn to the right and balance to gentlemen; all the gentlemen turn to the left and balance to ladies. Thus the lady of the head couple will balance with the gentleman of the third couple; the lady of the third couple will balance with the gentleman of the second couple, and so on. The “balance” is performed by taking four steps forward and retiring four steps, then again advancing and turning corner partner once with both hands and retiring to place.

SECOND FIGURE.

	Measures.
Head couples, forward and back.....	4
Forward and leave ladies in center.....	4
Chassez to right and left.....	4
Turn partners to places.....	4
Side couples, divide, all forward in two line...	4
Forward again and turn partners to places...	4

Repeated by head couples and danced twice by side couples.

HEAD COUPLES FORWARD AND BACK.—First and second couples advance four steps and retire four steps.

FORWARD AND LEAVE LADIES IN CENTER.—Advance again, leaving ladies in center. Ladies turn and address partners, remaining back to back. Gentlemen retire to places.

CHASSEZ.—Glide four steps to the right and return.

TURN PARTNERS.—Gentlemen advance and turn partners to place with both hands.

SIDE COUPLES DIVIDE.—The side couples separate, the gentleman of the third couple and the lady of the fourth joining the first couple, and the lady of the third couple and the gentleman of the fourth joining the second couple, thus forming two lines of four dancers each, facing each other.

FORWARD AGAIN AND TURN PARTNERS TO PLACES.—The two lines advance and each gentleman turns own partner to place.

The third and fourth times the figure is danced the head couples separate and join the side couples.

THIRD FIGURE.

Measures.

Head couples forward and back.....	4
Forward and address.....	4
Ladies' chain.....	4

Repeated by head couples ; danced twice by side couples.

HEAD COUPLES FORWARD AND BACK.—Advance four steps, retire four steps.

FORWARD AND ADDRESS.—Advance four steps, address opposite partners and retire.

LADIES' CHAIN.—As described in first figure of plain quadrille.

FOURTH FIGURE.

Measures.

Head couples to the right and address.....	4
To the left and address.....	4
To place and address partners.....	4
Right and left across.....	8

Danced twice by head couples and twice by side couples.

HEAD COUPLES TO THE RIGHT.—First and second couples lead to the right and address third and fourth couples respectively. Then lead to the side couple on their left and address. Return to places and address partners.

RIGHT AND LEFT ACROSS.—Same as in the first figure of the plain quadrille. The second time the head couples execute the figure, they lead to the couples on their left, instead of on their right, address and visit the couple on the right. When the side couples dance the figure they lead first to the right, then to the left.

FIFTH FIGURE.

Measures.

All right and left all around.....	16
First couple face out.....	8
All chassez across.....	8
First couple down the center and back.....	8
All forward and back.....	4
Forward again. Turn partners to places.....	4

Danced four times, each couple leading in rotation, the figure ending with right and left all around.

ALL RIGHT AND LEFT ALL AROUND.—All face partners, address, and join right hands. Pass partner, and give left hand to next person, right hand to next, left hand to next, and meet partner in opposite couple's place and address. Pass partner again, and continue in the same manner, going around the entire circle, until original places are reached.

FIRST COUPLE FACE OUT.—The first couple join hands and promenade or two-step in the center of the set, and return to their place, facing outward. Then the third couple take position behind the first, next follow the fourth couple, and the second couple remain in their place.

ALL CHASSEZ ACROSS.—The four gentlemen and ladies take four steps across—the gentlemen passing to the right behind their partners, then return with four steps to the

left. The four gentlemen retire, and step back to the left, and the four ladies repeat the movement to the right, forming in two single files, and facing partners.

FIRST COUPLE DOWN THE CENTER AND BACK.—The first couple join hands and promenade or glide down between the lines, and return to head of line and separate.

FORWARD AND BACK.—All move forward in two lines, advancing four steps and retiring four steps.

FORWARD AND TURN PARTNERS.—Advance again and turn partners to places. Give right hand to partner and stand in readiness for the right and left all around, with which the figure concludes.

SARATOGA LANCERS.

FIRST FIGURE.

	Measures.
Head couples to the right.....	4
All forward and turn.....	4
Cross over	4
Places	4
Balance to corners.....	8
Head couples to the left.....	4
All forward and turn.....	4
Cross over	4
Places	4

This figure is repeated.

HEAD COUPLES TO THE RIGHT.—The head couples lead to the right, the side couples advancing to meet them. Thus, first couple and third couple move toward each other, and simultaneously second and fourth couples execute same movement.

ALL FORWARD AND TURN.—First couple and third couple again advance and turn opposite partners. Second couple and fourth couple the same.

CROSS OVER.—Forward again, the head couples passing through the side couples. On returning, the side couples pass through the head couples.

PLACES.—Return to places.

BALANCE TO CORNERS.—Ladies balance to right, gentlemen to the left.

The head couples then lead to the left, the fourth couple advancing to meet them, and the second and third couples execute same movement. First and fourth couples and second and third couples continue to dance the remainder of the figure.

SECOND FIGURE.

	Measures.
All forward and back.....	4
Ladies in the center.....	4
Gentlemen hands around.....	8
Form basket; all around to places.....	8
Forward and back.....	4
Gentlemen in the center.....	4
Ladies hands around.....	8
Form basket; all around to places.....	8

Danced twice.

The couples join hands, advance four steps and retire. Advance again, and leave ladies in center. Gentlemen join hands and chassez around ladies. Form basket, as

before described, and all chassez in circle. Retire to places. All advance four steps and retire. Advance again, and leave gentlemen in center. Ladies join hands and chassez around gentlemen. Form basket. All chassez and retire to places.

THIRD FIGURE.

	Measures.
All forward and back.....	4
Forward and address.....	4
Ladies' grand chain.....	8
All forward and back.....	4
Forward and address.....	4
Gentlemen: grand chain.....	8

Danced twice.

The four couples advance four steps and retire. Advance again and address. Four ladies cross right hands, walk halfway round set, turn opposite gentlemen with left hands, cross right hands again and walk halfway round to place. Repeat movement, with gentlemen crossing left hands in center.

Sometimes, when the gentlemen join left hands in center, they give disengaged arm to ladies, and either promenade around the circle, or promenade halfway, drop hands, ladies turn in. join right hands in center, and return thus to places.

FOURTH FIGURE.

	Measures.
Head couples to the right and address.....	4
To the left and address, change couples.....	4
Turn partners to places.....	4
Right and left.....	8
To the left and address.....	4
To the right and address, change couples.....	4
Turn partners to places.....	4
Right and left.....	8

Repeated by side couples, beginning by leading to the left, then to the right.

The first and second couples lead to and address couple on the right; then lead to the left, address, and ladies change partners, the lady on the right becoming the partner of the gentleman on the left, and *vice versa*. Turn partners to place. Then give right hand to partner and execute right and left movement as before described. Head couples then lead to the left.

NOTE.—In changing partners, gentlemen extend right hand, ladies left.

FIFTH FIGURE.

	Measures.
Address partners	—
Right hand to partners.....	—
Grand right and left, half way.....	8
Reverse, grand right and left.....	8

First couple face out and promenade.....	8
All chassez across.....	8
Ladies to the right, gentlemen to the left, march	8
All forward and back.....	4
Forward and turn partners to places.....	4

Danced four times, alternately by first four and sides.

After giving right hand to partner and passing half-way round set, stop at opposite partner, walk halfway round that partner and return, giving right and left hands in passing.

FIRST COUPLE FACE OUT AND PROMENADE.—The first couple promenade around inside of set, facing outward. Third and fourth couple fall in line, second couple bringing up the rear. All chassez across and return. All march, ladies moving to the right, gentlemen to the left, describing a semicircle, and halt in two lines facing each other. Both lines move forward and back. Forward again and turn partners to places.

WALTZ LANCERS.

The Glide, or Waltz, Lancers consist of figures similar to those of the plain lancers, but they are somewhat curtailed to allow the waltz movement to be introduced at intervals.

FIRST FIGURE.

	Measures.
Head couples forward and back.....	4
Forward and turn opposite partners.....	4
Cross over, first couple inside.....	4
Return to places, second couple inside.....	4
Waltz	16
All balance to corners.....	8

Repeat movement.

Danced twice by side couples.

SECOND FIGURE.

	Measures
Head couples forward and back.....	4
Forward again, ladies in the center.....	4
Chassez and turn partners to places.....	8
All ladies to the right.....	8
All waltz	16

Repeat movement.

Danced twice by side couples.

When all the ladies balance to the right they turn and remain with new partners, then waltz.

THIRD FIGURE.

	Measures.
Head couples forward and back.....	4
Forward and address.....	4
Waltz	16
Ladies' chain	8

Repeat.

Danced twice by side couples.

FOURTH FIGURE.

	Measures.
Head couples to the right and address.....	4
To the left and address.....	4
Waltz	16
Right and left across.....	8

Repeat.

Danced twice by side couples.

FIFTH FIGURE.

	Measures.
All right and left all around.....	16
First couple waltz (inside set, facing out)....	8
Couples form in column, march.....	8
Face partners, forward and back.....	4
Forward and turn partners to places.....	4

The second and fourth couples waltz inside set in rotation. The figure ends with right and left all around.

Danced four times.

FINALE.

All waltz around the room ; or each set right and left all around.

THE CALEDONIANS.

FIRST FIGURE.

	Measures.
Head couples cross right hands half around..	4
Left hands back.....	4
Balance to partners, and turn.....	8
Ladies' chain.....	8
Half promenade.....	4
Half right and left.....	4

Repeat.

Side couples : the same.

HEAD COUPLES CROSS RIGHT HANDS.—Advance and cross right hands, the two gentlemen joining right hands above the ladies' hands. All take eight steps to the left, half around, thus arriving at opposite sides of the set. Drop right hands, turn, cross left hands and take eight steps back to place.

BALANCE TO PARTNERS.—Partners face each other, advance four steps and retire four steps ; turn partners with both hands.

LADIES' CHAIN.—Opposite ladies advance, take right

hands in passing, then join hands with opposite gentleman and turn half around, returning to places.

HALF PROMENADE.—Partners join hands and cross to opposite side of set, turning to right in passing the opposite couple.

SECOND FIGURE.

	Measures.
Head couples forward and back.....	4
Forward and address.....	4
All ladies balance to the right.....	8
All promenade.....	8

Repeat.

Side couples: the same, twice.

HEAD COUPLES FORWARD.—Advance four steps and retire; forward again and address, and retire.

LADIES BALANCE TO THE RIGHT.—Each lady moves forward four steps to the gentleman on her right, and turns him with both hands, and remains at his side. In this manner each gentleman gets an exchange of partners.

ALL PROMENADE.—The four couples then promenade with their new partners.

This movement is repeated by the head gentlemen with their new partners; then the sides execute the same twice, which brings each lady to her own partner.

THIRD FIGURE.

	Measures.
Head couples forward and back.....	4
Forward and dos a dos.....	4
Cross over, first couple inside.....	4
Back to place, second couple inside.....	4
Balance to corners.....	8
All join hands, forward to center.....	4
Forward and turn partners.....	4

Repeat.

Side couples: the same, twice.

HEAD COUPLES FORWARD AND BACK.—Advance four steps and retire.

FORWARD AND DOS A DOS.—Forward again, each gentleman going to the left of opposite lady, passing around behind her, back to back, from left to right, and retire to place.

CROSS OVER, FIRST COUPLE INSIDE.—First couple join hands and cross over, passing between opposite couple.

BACK AGAIN, SECOND COUPLE INSIDE.—Second couple join hands and cross over inside opposite couple to place.

BALANCE TO CORNERS.—Ladies advance four steps to the right; retire four steps. Advance again and turn gentlemen on their right and return to places.

ALL JOIN HANDS, FORWARD TO CENTER.—All join

hands, thus forming a circle, and take four steps toward center, and four steps back to place.

FORWARD AND TURN PARTNERS.—All, still with hands joined, advance four steps again and turn partners to places.

When the figure is repeated the second couple, in crossing over, pass inside first, and outside on returning.

FOURTH FIGURE.

	Measures.
Head couples forward and back.....	4
Forward and turn partners to places.....	4
Four ladies to the right.....	4
Four gentlemen to the left.....	4
Four ladies to the right.....	4
Four gentlemen to the left.....	4
All promenade	8

Danced twice by head couples and twice by sides.

FOUR LADIES TO THE RIGHT, ETC.—Each lady advances four steps to the gentleman at her right, turns with him, and takes his former partner's place. Each gentleman then advances to the lady at his left, turns her and assumes her former partner's side. This movement, repeated by both ladies and gentlemen, brings original partners together, but at the side of the set opposite to their original position. All then promenade entirely

around the set. The second and fourth times the figure is danced the couples will be restored to their original positions.

FIFTH FIGURE.

	Measures.
First couple promenade.....	8
Four ladies forward and back.....	4
Four gentlemen forward and back.....	4
All balance to partners and turn.....	8
Right and left half around.....	8
Half promenade to places and turn partners..	8
Chassez across and turn at corners.....	8

Danced four times, each couple in turn leading with the promenade.

FIRST COUPLE PROMENADE.—The first couple join hands, crossed, and promenade entirely around the inside of the set, returning to places.

FOUR LADIES FORWARD AND BACK.—The four ladies advance to center four steps and retire.

FOUR GENTLEMEN FORWARD AND BACK.—The four gentlemen advance to center four steps and retire.

ALL BALANCE TO PARTNERS.—Partners, facing each other, make four steps to the right and four to the left, and swing around with both hands.

RIGHT AND LEFT HALF AROUND.—Each gentleman

holds his partner's right hand, passing to the right; the lady passes outside to the left; the gentlemen give alternately left and right hands to the ladies in passing, until they meet their original partners halfway around. Then stop, take partners by the right hand, and swing once around.

ALL HALF PROMENADE TO PLACES AND TURN PARTNERS.—Partners join hands and promenade to places; then turn partners in places.

CHASSEZ ACROSS AND TURN AT CORNERS.—The gentlemen make four steps to the right, the ladies four to the left, and turn corners with right hands once around; all make four steps back to partners and turn them with left hands to places.

The figure is repeated, each couple leading off in the promenade in turn. Finish with all chassez and address.

THE GLIDE CALEDONIANS.

The Glide Caledonians is similar to the Plain Caledonians, except that waltzing is introduced. All the movements have been described before. The calls are as follows :

FIRST FIGURE.

Measures.

Head couples right hands across.....	8
Balance to partners.....	8
All waltz	16

Repeat.

Side couples : the same, twice.

SECOND FIGURE.

Measures.

Head couples forward and back, forward and address	8
All ladies to the right; change partners.....	8
All waltz	16

Repeat.

Side couples : the same, twice.

THIRD FIGURE.

Measures.

Head couples forward and back, and dos a dos	8
All balance at corners, exchanging partners.	8
Waltz	16

Repeat.

Side couples : the same, twice.

FOURTH FIGURE.

Measures.

Head couples : forward and back.....	4
Forward and turn partners to place.....	4
Ladies to the right.....	4
Gentlemen to the left.....	4
Ladies to the right.....	4
Gentlemen to the left.....	4
All waltz	16

FIFTH FIGURE.

Measures.

Hands all around.....	8
Ladies forward and back.....	4
Gentlemen forward and back.....	4
Balance to partners.....	8
All waltz	16

THE WALTZ QUADRILLE, No. 1.

The two Waltz Quadrilles are founded upon the Plain Quadrilles already described.

FIRST FIGURE.

	Measures.
Head couples right and left.....	8
All waltz (keeping within limits of original set ; each couple maintaining same relative distance between other couples).....	16
Head couples, ladies' chain.....	8
All waltz	16

Side couples : the same.

SECOND FIGURE.

	Measures.
Head couples forward two (same movements as in second figure of Plain Quadrille)...	16
All waltz	16

Repeat.

Side couples : the same, twice.

THIRD FIGURE.

Measures.

Head couples forward four.....	4
Forward again, ladies cross and change part- ners	4
All waltz	16

Repeat.

Side couples: the same, twice.

FOURTH FIGURE.

Measures.

All join hands and forward and back.....	4
Turn partners to places.....	4
All waltz	16

Danced four times.

FIFTH FIGURE.

Measures.

All right hand to partners, right and left half around	8
All waltz back to places.....	16
Head couples forward two.....	16
All waltz; places.....	16

Side couples the same.

All, at the close, address.....	8
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THE WALTZ QUADRILLE, No. 2.

FIRST FIGURE.

	Measures.
Head couples right and left.....	8
Balance	8
Ladies' chain	8
All waltz	16

Repeat.

Side couples : the same, twice.

SECOND FIGURE.

	Measures.
Head couples forward two.....	16
All waltz	16

THIRD FIGURE.

	Measures.
Head couples right hands across (to opposite couples)	4
Left hands back to center.....	4
Balance in center	4
Half promenade to opposite places.....	4
All waltz	16

Repeat.

Side couples : the same twice.

FOURTH FIGURE.

Measures.

Head couples balance to the right.....	4
Exchange partners (gentlemen lead new partners to places).....	4
Ladies' grand chain.....	8
All forward and back.....	4
Turn new partners to places.....	4
All waltz	16

Head couples repeat (bringing original partners together again).

Side couples: the same twice.

LADIES' GRAND CHAIN.—This is executed by the four ladies simultaneously. They cross right arms, each lady taking the hand of the opposite lady. With hands joined, ladies walk round, halting with opposite partners. Turn opposite gentleman with left hand, and return to place, crossing right arms in center as before and turning partner with left hand.

A variation of this figure is sometimes introduced as follows: When the exchange of partners has been effected, instead of resuming positions in quadrille, the head couples remain facing their respective side couples, and a "ladies' chain" is made on each side of the quadrille by each two facing couples. There is no objection to this if

there be plenty of room, but where limited, it is better to execute a "ladies' grand chain" with the couples at their places.

FIFTH FIGURE.

	Measures.
All right hand to partner, right and left half around	8
Reverse to places	8
Head couples forward and back.....	4
Forward and address.....	4
All ladies balance to the right (exchange part- ners)	8
All waltz (with new partners).....	16
Head couples repeat.	
Side couples: the same twice.	
All right and left hand around.....	8
Reverse to places and address.....	8

PRINCE IMPERIAL QUADRILLE.

As usual in all quadrilles, during the first eight bars of music, each gentleman addresses first his own partner, then the lady on his left.

FIRST FIGURE.

Measures.

Head couples to the right and address.....	4
Take side ladies, and go opposite.....	4
Ladies' grand chain (without gentlemen)....	8
All chassez to right and left.....	4
Turn partners, head couples at opposite places.	4

Head couples repeat as they stand.

Side couples: the entire figure, twice.

HEAD COUPLES TO THE RIGHT AND ADDRESS.—The first couple moves to the right and stops, facing the third couple, and the second couple stops facing the fourth couple. All address.

TAKE SIDE LADIES AND GO OPPOSITE.—Retaining his partner's right hand in his right hand, the first gentleman takes the third lady's right hand in his left and conducts

the two ladies to the second couple's place. In the same way the second gentleman leads his partner and the fourth lady to the first couple's place.

LADIES' GRAND CHAIN (WITHOUT GENTLEMEN).—The four ladies cross over, touching right hands in passing. They then cross from side to side of the set, touching left hands. These two movements are repeated, ending with each lady standing in front of and facing her own partner.

ALL CHASSEZ.—All take four steps to the right and four to the left, and then turn partners. This leaves the first couple in the second couple's place, and the second couple in the first couple's place; the side couples remaining in their proper places. The repetition of the figure restores the head couples to original positions. The figure is then danced twice with side couples leading.

SECOND FIGURE.

Measures.

First gentleman and second lady forward....	2
Turn with both hands, and both face first lady.	2
Cross over and turn with left hand,.....	4
Head couples forward and back.....	4
Half ladies' chain	4
All chassez and turn corners, right hands....	4
Turn partners, left hands, to places.....	4

This figure is danced four times, each gentleman and opposite lady commencing in turn.

FIRST GENTLEMAN AND SECOND LADY FORWARD.—Turn with both hands, the gentleman half around, and the lady entirely around, and stop in center, both facing the first lady.

CROSS OVER AND TURN WITH LEFT HANDS.—The first lady passes between the couple in front of her, crosses over and turns second gentleman with left hand in second couple's place; at the same time the first gentleman and second lady turn one another in first couple's place.

HEAD COUPLES FORWARD AND BACK.—Head couples advance four steps and retire four steps to places.

HALF LADIES' CHAIN.—The first and second ladies cross over, touching right hands in passing, and turn partners to place with left hands.

ALL CHASSEZ AND TURN CORNERS.—All take four steps to right and turn corner partners with right hand.

TURN PARTNERS TO PLACES.—All take four steps back to place and turn partners with left hand.

THIRD FIGURE.

Measures.

First couple forward	2
Gentlemen back to place, leaving lady in center, facing him	2
Second couple the same	4
Third couple the same	4
Fourth couple the same	4
Ladies join hands, back to back; circle.....	4
Gentlemen forward and all address.....	4
All balance	4
Turn partners to places.....	4

The entire figure is performed four times, the first, second, third and fourth couples leading in rotation.

FIRST COUPLE FORWARD.—The first couple walk four steps forward. The lady then turns facing her partner, who retires, with a bow, to place. The same movement is performed by each of the other couples in succession. This leaves the four ladies standing in the center, back to back.

LADIES JOIN HANDS, CIRCLE.—The ladies join hands and swing around in a circle to the left, ending face to face with partners, as before. Ladies then release hands.

GENTLEMEN FORWARD AND ALL ADDRESS.—The four gentlemen step forward, each giving his right hand to his partner and his left to the lady at the left and address.

BALANCE AND TURN PARTNERS TO PLACES.—Balance in position and turn partners to places.

FOURTH FIGURE.

	Measures.
Head couples forward and back.....	4
First lady and second gentleman to sides.....	4
Six forward and back, twice.....	8
Two forward and back.....	4
Two forward, address, and face partners.....	4
Four hands half around.....	4
Half right and left.....	4

Danced twice by head couples and twice by sides.

HEAD COUPLES FORWARD AND BACK.—The head couples walk four steps forward and retire four steps.

FIRST LADY AND SECOND GENTLEMAN TO SIDES.—The head couples forward again; the first lady places herself on the left of the third gentleman; the second gentleman takes his position on the right of the fourth lady; the first gentleman and second lady return to their respective places.

SIX FORWARD AND BACK, TWICE.—The three on each side forward and back; repeat this movement.

TWO FORWARD AND BACK.—The first gentleman and second lady (at top and bottom) forward and retire.

TWO FORWARD, ADDRESS AND FACE PARTNERS.—The

same two forward and address, and each turns to the right, facing original partner.

FOUR HANDS HALF AROUND.—The four on each side join hands and swing half around in circle. Gentlemen release the hands of ladies on their left, and head couples retire to opposite places; the side couples remaining in original position.

HALF RIGHT AND LEFT TO PLACES.—Head couples cross over to their original places, joining right hands with opposite partners in passing, and each couple turns with left hands to places. Head couples repeat the figure, the first gentleman and the second lady joining the side couples at their left. The third time the figure is danced, the third lady and fourth gentleman join the head couples at their right. The fourth time, the third gentleman and fourth lady join the head couples at their left.

FIFTH FIGURE.

Measures.

Four ladies to the right, four times.....	16
First gentleman and opposite lady forward and back	4
Forward, and swing to face partners.....	4
Head couples chassez to right and left.....	4
Turn partners to places.....	4

Head couples repeat the whole figure, with second gentleman and opposite lady.

Side couples: the same, twice.

FOUR LADIES TO THE RIGHT.—Each lady takes four steps to the right, and turns the gentleman at her right with the right hand. Continuing all around the set in the same direction, she turns the next gentleman with the left hand, the next with the right hand, and, finally, her partner with the left hand.

FIRST GENTLEMAN AND OPPOSITE LADY FORWARD AND BACK; FORWARD AND SWING TO FACE PARTNERS.—The same two walk forward four steps, then backward four steps, forward again, join right hands and swing half round, so that each faces original partner.

HEAD COUPLES CHASSEZ.—Four steps to the right; four to the left. Ending with turning partners to places.

THE PARISIAN VARIETIES.

FIRST FIGURE.

	Measures.
Head couples advance and address right side	
couples	2
Back to places	2
Head couples advance and address left side	
couples	2
Back to places	2
Head couples right and left across and back..	8
All waltz	16

Danced four times, head couples and side couples alternating in lead.

HEAD COUPLES ADVANCE.—The head couples advance towards the side couples on the right, address, and step backward to places. Advance toward the left, address, and retire to places.

HEAD COUPLES RIGHT AND LEFT ACROSS.—The first and second couples cross over; each gentleman and opposite lady touch right hands in passing, the gentleman then extends his left hand to his partner, turning her half round, occupying opposite couple's place. This same

movement is repeated in returning, which brings the couples to their original positions.

ALL WALTZ.—All four couples waltz around the set once.

SECOND FIGURE.

Measures.

Head couples forward and back.....	4
All ladies to the right.....	4
Polka	8

Danced four times, the head couples and side couples alternating in lead.

The head couples walk forward four steps and backward four steps. The ladies then all pass to the gentlemen at their right, and all polka round the set with their new partners. The side couples, still with changed partners, then advance four steps and retire four steps, and the ladies each pass on to the next gentleman at the right. Each lady now occupies a position opposite to her original place in the set. All polka round the set again. Head couples forward and back, and the ladies pass again to the right. All polka round the set. Side couples again forward and back, and the ladies pass on to the right, and are thus restored to their original partners.

THIRD FIGURE.

	Measures.
First gentleman to center.....	2
Ladies form circle.....	2
Hands around	4
All waltz	16

The first gentleman advances to the center of the set. The four ladies step forward and join hands, forming a circle around him. They then circle around to the left until opposite their own partners, when they turn partners to places. Finish by all waltzing around the set.

FOURTH FIGURE.

	Measures.
Head couples to the right and address.....	4
Hands around	4
All mazourka	16

Danced four times, the head couples and side couples alternating in lead.

The head couples lead to the side couples at their right, address, and join hands with the side couples. The two circles of four each now slide around to the left twice (or once to left and once to right) and stop in original places. All then dance the mazourka once around the set.

FIFTH FIGURE.

Measures.

Head couples forward and back.....	4
Separate to sides	4
Six forward and salute.....	4
Ladies cross right hands in center.....	8
All waltz	16

Danced four times, heads and sides leading alternately.

The head couples forward four steps and back again to place. The first and second gentlemen then lead their partners to the side couples at their right, and, leaving them there, return to place. The three at each side then advance four steps, salute, and return to place. The four ladies cross right hands in the center of the set, and walk around in a circle until they reach their original places in the set. At the same time their partners dance around the set in the opposite direction, meeting their partners in original positions, and turning them to place.

NATIONAL GUARD QUADRILLE.

This quadrille is dedicated to the National Guard and the United States Army. The first figure is dedicated to the National Guard, north; the second to the National Guard, south; the third to the National Guard, east; the fourth to the National Guard, west, and the fifth and last figure to the United States Army.

FIRST FIGURE.

	Measures.
Head couples forward and back.....	4
Lead to the right and address.....	4
Cross right hands and turn.....	4
Cross left hands and return.....	4
Form in two lines, facing partners.....	—
All balance to partners.....	4
Turn partners to places.....	4

CROSS RIGHT HANDS.—When side couples have led to the right and addressed couples there, the two ladies in each group join right hands and the two gentlemen do the same. With hands joined, they walk halfway around; then release right hands, turn, join left hands, and return

to position. All turn and form two lines. Balance and turn partners to places.

SECOND FIGURE.

Measures.

Head couples forward and back.....	4
Turn partners	4
Side couples forward and back.....	4
Turn partners	4
Ladies to the center, back to back.....	4
Ladies hands round, to the right.....	4
All balance to partners, and turn.....	8

Danced four times, twice by head couples and twice by sides.

First and second times, head couples forward, back and turn; then side couples the same. Third and fourth times, side couples forward, back and turn; then head couples the same. First and third time, ladies to the center; second and fourth times, gentlemen to the center.

LADIES TO THE CENTER.—The ladies advance four steps and turn back to back.

HANDS AROUND.—The ladies join hands and slide around to the right until they reach again the place from which they started, facing their partners.

THIRD FIGURE.

Measures.

First and second ladies forward and back....	4
First and second ladies cross over.....	4
Side ladies forward and back.....	4
Side ladies cross over.....	4
All address corners.....	2
Address new partners.....	2
Turn new partners with right hand.....	4
Promenade	8

Danced four times. First time, the first and second ladies forward and back and cross over; then side ladies the same. Second time, the first and second gentlemen forward and back and cross over; then side gentlemen the same. Third time, the third and fourth ladies forward and back and cross over; then head ladies the same. Fourth time, the third and fourth gentlemen forward and cross over; then side gentlemen the same.

The first and second ladies advance four steps and retire four steps, and then cross over, thus exchanging partners. The third and fourth ladies do the same. All address corners, then address new partners and turn new partners once with right hand.

FOURTH FIGURE.

Measures.

Head couples forward and back.....	4
Lead to the right and address.....	2
Form two lines.....	2
All forward and back.....	4
All forward again.....	4
Head couples forward and back.....	4
Turn partners to place.....	4

Danced four times.

FORM TWO LINES.—Head couples separate from partners and join the sides; the first lady now goes to the left of third gentleman, and the first gentleman goes to the right of third lady; the second lady goes to the left of fourth gentleman, and the second gentleman goes to the right of fourth lady.

ALL FORWARD AND BACK.—The two lines advance and retire four steps, advance again and side couples retire to places. Head couples give hands to partners, advance two steps and retire two steps, then turn to places.

FIFTH FIGURE.

Measures

Salute to the United States Army.....	4
Ladies to the right, four times.....	32
Tirior; head couples cross over and back..	8

Tirior on the sides : side couples cross over and
back 8

All turn corners with right hands..... 4

Turn partners 4

After the entire figure has been performed four times,
address opposite.

CODA.

All forward and address opposite..... 4

Address partners 4

The four ladies leave their partners, advance four steps to gentlemen at their right, address, and turn with right hand. They then pass on to the next gentleman, and so on around the set, turning original partners last. The first couple then join hands, their arms crossed. The first and second couples then cross over, the second couple separating to let the first couple pass between them. They then return to place, the second couple joining hands and the first couple separating. This is repeated by the third and fourth couples. All advance four steps to corner partners and turn with right hands ; then take four steps back to original places and turn partners with left hands.

CONTRA DANCES.

The Contra Dances take their names from the positions of the dancers, the word *contra* meaning "against" or "opposite to." Instead of the partners standing side by side, they face each other, being arranged in two parallel lines, ladies on one side and gentlemen on the other.

THE VIRGINIA REEL.

This is one of the most lively of all the Contra Dances, and is a universal favorite. Form in sets of six couples, the six ladies ranging in line, and their partners ranging in another line, facing each other; the gentleman and lady of the head couple standing at the end of their respective lines at the top of the room. The space between the lines should be about four feet. The couples, for the sake of description, may be numerically designated first, second, third, and so on (in their order as they stand) to the last couple; the top and bottom couple being that couple which happens during the dance to occupy the position at top or bot-

tom of the lines. Each couple in turn becomes top couple and bottom couple at least once during the progress of the dance.

FIRST GENTLEMAN AND LAST LADY FORWARD AND BACK.—The two take four steps directly towards each other and four steps backward to place, without turning.

FIRST GENTLEMAN AND LAST LADY FORWARD AND SWING RIGHT HANDS.—The two dance forward to the center, join right hands, swing once around, and step backward to place.

FIRST GENTLEMAN AND LAST LADY FORWARD AND SWING WITH LEFT HANDS.—Exactly like preceding movement, only joining left hands instead of right.

FIRST GENTLEMEN AND LAST LADY DOS A DOS.—They advance to middle, pass each other on right hands, move around each other to the right, back to back, without turning, and back, passing to left of each other, to places.

FIRST COUPLE TURN WITH RIGHT HANDS.—The first gentleman and his partner join hands across the head of lines, turn fully once around, and drop right hands.

SEPARATE AND TURN SECOND COUPLE.—The gentleman joins left hands with second lady, and swings her half around; at the same time the first lady joins left hands with

second gentleman and swings half around ; the first gentleman and his partner meet, facing each other. The first couple repeat these movements with each other, and each succeeding couple until they reach the bottom. Then the first couple join hands and dance up the middle to their former places at the top. The gentlemen march to the left and the ladies to the right in line, and come up the middle to places. The top couple dance down the middle to the bottom and become bottom couple. Top and bottom couples begin the figure over again, and continue until the first couple have reached their places again at the top. Sometimes, in the march, when the first couple, having marched down the outside, meet at the bottom of the set, they stop, join hands and raise their arms, allowing all the other couples to pass under. This leaves them at the bottom of the lines.

The calls for the Virginia Reel are as follows :

First gentleman and last lady forward and back.

First lady and last gentleman the same.

First gentleman and last lady swing right hands.

First lady and last gentleman the same.

First gentleman and last lady swing left hands.

First lady and last gentleman the same.

First gentleman and last lady swing both hands.

First lady and last gentleman the same.

First gentleman and last lady dos a dos.

First lady and last gentleman the same.

First couple turn right hands.

Separate and turn second couple, left hands.

Turn right hands.

Separate and turn third couple, left hands.

And so on to the bottom.

Join hands and back to places at top.

All gentlemen to left, ladies to right, march down outside and up the middle.

Head couple down the middle to bottom.

POP GOES THE WEASEL.

The dancers take their positions as in the Virginia Reel, face to face. Commence with the music, and end each movement in exact time with it. The calls for Pop Goes the Weasel are :

	Measures.
Head couple down the middle and back.	8
Down outside and back.	8
Right hands across with second lady.	8
Three left hands across, second lady under. . .	8
Head couples right hands across with second gentleman	8
Three left hands across, second gentleman under	8

The head couple repeat the figure, with each side couple in succession.

The head couple begin by taking exactly eight steps down and eight steps back.

DOWN THE OUTSIDE.—The gentleman turns to the left, and the lady to the right, outside their respective lines, back again to places.

RIGHT HANDS ACROSS WITH SECOND LADY.—Head couple and second lady cross right hands, and swing to the left.

THREE LEFT HANDS ACROSS.—The three drop right hands, turn, cross left hands and swing to the right. The second lady passes quickly under the raised hands of the first couple, all singing, "Pop Goes the Weasel," to her place. The head couple repeat the same movement with the second gentleman, and so on down the set.

As soon as a couple have been "popped" they move up a step on their respective lines, so as to leave a little space between themselves and the next couple. The first couple then repeat the whole figure, turning and "popping" the next couple, and so continue throughout the set. In passing outside they do not go to the ends of the lines, but pass between the couples whom they have "popped" and the rest of the line. As soon as the first couple have turned and "popped" two or three couples, the second couple also starts, and as many couples are kept in lively motion as can dance without confusion.

SPANISH DANCE.

The dance can be performed by any number of couples arranged in a complete circle, each alternate couple facing the opposite way to the rest. This produces a series of squares or sets, each consisting of two couples facing one another.

The same movements are executed in all the sets at once. The couples in each set have their backs towards the couples in the adjoining sets. Each set may be regarded as a little square, the ends of which are occupied by the two couples, while the sides are vacant.

One set consists of two couples, standing facing one another, the first gentleman and first lady constituting the first couple; the second gentleman and second lady the second couple. The square has four sides—two opposite two—the two opposite sides now occupied by the couples will be designated the ends; the two other opposite sides will be called the sides.

The music is in waltz time, with three beats in a measure. The calls for the Spanish dance are:

	Measures.
Two couples forward four.....	2
Change partners	2
Forward four	2
Change partners	2
Repeat	8
Cross right hands	4
Cross left hands to places.....	4
All waltz	8

The movements have all been described before. After all have returned to places, each couple waltz around in their own square once, and then take another half turn into the adjoining set, where they stop. Thus the couples have new *vis-a-vis* each time the dance is performed.

THE SICILIAN CIRCLE.

In this dance the sets are arranged exactly as in the Spanish dance. The movements are adapted from the Plain Quadrille, and the music is in 2-4 time.

The dance calls are as follows :

	Measures.
Two couples right and left.....	8
Balance and turn partners.....	8
Forward and back.....	4
Forward and through to next set.....	4

ROUND DANCING.

THE WALTZ.

In the waltz the partners stand facing each other, the gentleman a little to the right, encircling the lady's waist with his right arm, supporting her firmly, yet gently, and holding her right hand with his left, extending it nearly to the height of his waist, the left arm being only slightly bent at the elbow.

The lady's left hand should rest lightly upon her partner's right shoulder, while the right arm should be extended nearly straight, with the palm of her hand turned downward. The gentleman then places the inner side of the fingers of his left hand against the inner side of the fingers of the lady's right hand. It is the duty of the gentleman to guide his partner in the dance, and he should hold her with sufficient firmness to make this guidance unmistakable, but by no means so closely as to interfere with absolute freedom of movement. The lady should yield entirely to her partner's guidance. Unnecessarily close per-

sonal contact should be strictly avoided, both because it is unrefined and because it leads, inevitably, to awkwardness in posture and movement. The lady should not lean upon her partner. He is not supposed to sustain any portion of her weight. The gentleman should adapt his step to that of the lady, and especially guard against taking too long steps.

In all the round dances, the lady commences with the right foot and the gentleman with the left. Both dancers should look to the front, over one another's shoulders.

In the modern style of waltzing, four bars or twelve beats may be occupied in completing one entire turn. This renders it equally easy to turn forward or reverse, or, in fact, in any direction that the fancy may suggest or circumstances—a crowded room, for instance—may demand.

The main distinction between the old and new style may be concisely summed up as follows: In the old style, the slide of the left foot in beat one, and the right in beat four, is sideways and partially turning at the same time; in the new style, the glide of the left foot in beat one is exactly backward, and that of the right in beat four is exactly forward in a straight line, without a "shadow of turning,"

the turn being confined solely to beats two, three, and five, six.

Waltz music contains three beats in a measure, the first of the three being accented. The waltz step consists of six movements, one to each beat of the music, thus occupying two measures. The rhythm of the step corresponds to the rhythm of the music. Thus the first and fourth movements are accented.

The following are the various steps for the gentlemen, but the ladies have the same steps, though they begin with the fourth step and right foot, and continue with the fifth and sixth, and go on to the first without changing; thus the gentleman is executing one, two, three, while the lady executes four, five, six; this continues without variation throughout the waltz.

FIRST STEP.

Take the third position, right foot in front. Glide the left foot directly backward about twelve inches (fourth position).

SECOND STEP.

Pass the right foot two or three inches behind the left heel, at the same time turning on the ball of each foot count two.

THIRD STEP.

Complete the turn by bringing the right foot front in the third position ; count three.

FOURTH STEP.

Glide the right foot directly forward about twelve inches (fourth position) ; count four.

FIFTH STEP.

Advance the left foot about six inches in front of the right, at the same time turning on the ball of each foot ; count five.

SIXTH STEP.

Complete the turn by bringing the right foot in front in the third position ; count six.

THE REVERSE.

The movement in the reverse direction is effected by substituting the left foot for the right foot in the foregoing explanation. The left foot is glided directly forward at the fourth step, instead of the right ; and the right foot glides directly backward at the first step, instead of the left.

THE GLIDE WALTZ.

The following are the six steps in the Glide Waltz :

FIRST STEP.

Step straight backward with the left foot to fourth position ; count one.

SECOND STEP.

Draw right foot to the left, to first position ; count two.

THIRD STEP.

Step slightly backward to nearly third position ; count three, making quarter turn.

FOURTH STEP.

Step straight forward with the right foot to fourth position ; count four.

FIFTH STEP.

Draw left foot to right in first position ; count five.

SIXTH STEP.

Step slightly forward with right foot toward third position, making quarter turn ; count six.

THE TWO-STEP.

Of recent years the Two-step has become very popular. It is similar to the Galop, its characteristic feature consisting in a difference of accentuation. The movements of the Two-step occur and are counted on the first and third beats of the bar, a pause being made on the second beat, thus—one and two.

The steps for the gentlemen are as follows :

FIRST STEP.

Slide the left foot sideways to the left, bringing the right foot behind, close up to the left, in the third position ; count one.

SECOND STEP.

Slide the left foot diagonally forward, turning half round on the left foot, and bringing the right foot, toe pointing to the floor, behind and close up to the ankle of the left foot ; count two.

The same is now repeated with the right foot, using each foot alternately to commence the step. The couples may

dance forward or backward, turning either to the right or left, as inclination may direct ; or they may make the movement in a straight line. In the latter case, the gentleman straightens his arm, placing the lady a little more to his right. He then slides backward, making the steps in the same manner as described, without turning, the lady, of course, moving forward simultaneously.

THE GALOP.

This step is very simple, and consists of but two movements. The music is in 2-4 time, and as a rule, played quickly. There are two kinds of steps used—one for going forward and the other for turning round. The forward movement is a perfectly natural one, and will be easily understood. The turning movement is accomplished by using the ordinary waltz step, counting one and two, one and two, letting the second and fifth steps come in at the word “and.”

Position.—Right foot in front.

FIRST STEP.

Slide the left foot straight to the side with a gentle spring on the right, allowing the weight to rest on the left foot.

SECOND STEP.

Bring right foot up to the left, with a light spring on left.

Repeat three times, making in all four slides to the right.

Accent the slides, and give as little time as possible to the change. The fourth time, instead of transferring the weight to the left foot, pivot on the right foot, making a half turn to the right. Then take four slides, with the left foot leading. Pivot to the right on the left foot, and repeat, with the right foot again leading.

THE POLKA.

The Polka is in 2-4 time, and consists of three steeps and one rest. At the beginning, the gentleman slides right foot forward to the right, and brings the left foot to the side of the right ankle.

Continue thus :

FIRST STEP.

Spring on the right foot, and at the same time slide the left foot forward.

SECOND STEP.

Bring the right foot up close behind the left and transfer weight to left foot.

THIRD STEP.

Slide the left foot forward, as in the first step.

FOURTH STEP.

Spring on the left foot, and at the same time turn half around, bringing the right foot up behind, slightly pointed downwards, and close to the ankle of the left. The three steps to complete the circle are the same

as described, but made by commencing with the right foot, which is the foot the lady commences with. These steps may be taken forward or backward, and to right or left, by a slight alteration of the first step.

All the steps should be made entirely on the toes, and with elasticity, the knees being slightly bent.

THE POLKA MAZOURKA.

The music for this dance is in 3-4 time, and consists of one Mazourka step and one Polka step, counting three to each step, six in all. Some years ago the Polka Mazourka obtained a marked degree of popularity. It is a pleasing dance for those who enjoy subdued motion, but it was supplanted in popular favor by a prevailing taste for something fast. The following are the steps :

FIRST STEP.

Slide the left foot forward to the left; count one.

SECOND STEP.

Bring the right foot up to the left; at the same time raise the left foot, extending it, pointing the foot down; count two.

THIRD STEP.

Bring the left foot back close to the right, the toe pointing downwards and raised from the floor, at the same

time springing on the right foot, without touching the left on the floor; count three.

FOURTH STEP.

Slide the left foot forward; count four.

FIFTH STEP.

Bring the right foot up to where the left was, raising the left foot in front; count five.

SIXTH STEP.

Face on the left foot, raising the right foot, resting at the same time, turning halfway round; count six.

Then commence with the right foot as at "first," and continue.

The first three steps should be taken sideways, partners facing each other.

THE SCHOTTISCHE.

In this dance partners stand side by side and facing the same way. The gentleman's right hand rests lightly on the lady's waist, and her left hand rests on his right shoulder.

The lady starts with the right foot, the gentleman with the left.

FIRST PART.

This part should be danced by each couple in a direction towards and from the center of the room.

Following are the steps for the gentlemen:

FIRST STEP.

Slide the left foot sideways.

SECOND STEP.

Draw the right foot up close to the left.

THIRD STEP.

Slide the left foot sideways again.

FOURTH STEP.

Spring on the left foot, and at the same time bring the

right behind, raised from the floor, and close to the ankle of the left foot.

Repeat the same with the right foot, thus :

FIFTH STEP.

Slide the right foot sideways.

SIXTH STEP.

Bring the left foot up close to the right.

SEVENTH STEP.

Slide the right foot sideways again.

EIGHTH STEP.

Spring on the right foot, and at the same time bring the left behind, raised from the floor, and close to the ankle of the right foot.

SECOND PART.

The second part is a rotary movement, performed by hopping on alternate feet, or waltzir~ twice round. The steps are as follows :

FIRST STEP.

Spring forward from the right foot to the left, bringing the right foot, toe pointing to the floor, behind, and close to the ankle of the left foot.

SECOND STEP.

Hop on the left foot, at the same time turning half around.

THIRD STEP.

Spring from the left to the right foot.

FOURTH STEP.

Hop on the right foot.

CONCLUDING STEPS.

Repeat the same with the other foot, counting five, six, seven, eight.

MILITARY SCHOTTISCHE.

(Or "Barn Dance.")

The position of partners for the first part (4 bars) is standing side by side, the lady's left hand resting lightly in the right hand of her partner.

In the second part (4 bars) partners dance together as in an ordinary round dance.

FIRST PART (4 BARS).

The following are the steps for the first part:

FIRST STEP.

Slide the left foot to fourth position.

SECOND STEP.

With a light spring on the left bring the right foot to the place of the left, and in so doing point the latter (slightly raised in front) in the fourth position.

THIRD STEP.

Spring forward on the left foot, raising the right behind.

FOURTH STEP.

Make a slight hop on the sole of the left foot, and extend the right in front with toe pointed downwards.

Repeat the movement, commencing with the right foot (the foot the lady commences with). The two movements are again repeated to complete the first four bars.

SECOND PART (4 BARS).

Holding, as in an ordinary round dance, the couple waltz four bars as explained in the schottische.

THE HIGHLAND SCHOTTISCHE.

This dance differs from the original Schottische in the introduction of motions (steps) taken from the Highland Fling; also in the length of the two phrases, which are extended to four bars each, instead of two. During the first phrase of four bars, while dancing the Highland Fling steps, the dancers do not take hands, but remain face to face. Those who are familiar with all the movements of the Fling raise one hand above the head, while resting the other upon the hip, as it is done when dancing that active dance.

Great latitude is taken at this part of the dance, as any steps (motions) belonging to the Fling may be introduced.

Like the Barn Dance, it occupies 8 bars of music, and is divided into two parts of 4 bars each.

In order to perform the first part, the couples should face each other at a very short distance, both commencing

with the right foot, the left arms raised above the head and the right arms akimbo.

FIRST PART.

Following are the steps for the first part:

FIRST STEP.

Spring upwards from both feet and alight on the left foot (toes) with the right foot pointed in the second position.

SECOND STEP.

Hop on the left and simultaneously bring the right behind the left.

THIRD STEP.

Repeat the first step exactly as first performed.

FOURTH STEP.

Repeat the second step, but instead of bringing the right foot behind, let it pass in front.

CONCLUDING STEPS.

Schottische step to right.

In the last four steps the dancers pass away from each other.

Repeat the eight steps, beginning with the left foot.

The last four steps should bring the dancers opposite each other again.

SECOND PART.

Link right arms, each raising the left, place the right foot down and hop, counting one, two, then place left foot down and hop, counting three, four ; repeat, counting one, two, three, four ; while doing this, begin to move forward and round each other. During the last hop release the partner's right arm and link left, now raise the right and make a corresponding tour in the reverse direction with the same steps.

In finishing the last hop, separate from your partner and commence the first movement by pointing the right foot, with a slight hop on the left.

THE RACQUET.

FIRST PART.

The music for the Racquet is in 3-4 time. No full turn is made; the dance consists of but two long slides, taken in every possible direction. On the first accented beat take two long Galop slides with the left foot, and as the right foot is brought alongside, pause a moment and raise left foot slightly from the floor. Then continue by sliding forward twice with right foot, the first slide always being taken on the first, or accented beat in the measure.

Hop forward again on the left foot, release lady's hand, turn around, gentleman takes lady's right hand in his left. The movements are then repeated, facing in the opposite direction.

SECOND PART.

The couples then take positions as in the waltz and dance the polka or two-step for four measures, after which they again join hands and advance as before.

LA BOHEMIENNE.

The music for La Bohemienne, or the Heel-and-Toe Polka, as it is popularly termed, is in 2-4 time. It is danced as follows:

FIRST STEP.

Place left heel on the floor in second position, resting on right foot, count one; bring the toe of left foot behind the right, count two; and take full polka step, count one, two, three.

SECOND STEP.

Place the right heel on the floor, resting on left foot, count one; bring the toe of right foot behind the left, count two; then take full polka step, count one, two, three.

The Heel-and-Toe and the Plain Polka are alternated throughout the dance.

THE BERLIN.

The music for the Berlin is in polka time, two beats in a measure. It is composed of two parts.

The partners stand side by side, the gentleman taking the lady's left hand in his right. Both dance in same direction. Both start together, gentlemen beginning with left foot, ladies with the right.

FIRST PART.

The following steps are for gentlemen. Ladies substitute "right" for "left."

FIRST STEP.

Slide the left forward and bring hollow of right foot to heel of left foot, transferring the weight to ball of right foot, the heel being raised slightly from the floor.

SECOND STEP.

Throw the left foot forward, carrying the weight of the body with it, raising the right foot, with toe pointing downward.

THIRD STEP.

Hop forward on the left foot.

FOURTH STEP.

Hop again on the right foot, turn half round (lady to left, gentleman to right), change hands and bring the left foot, raised, to third position behind the right (4).

SECOND PART.

Repeat the above, moving now in the opposite direction from that in which the start was made.

At the end of the fourth measure (eight counts), take waltz position and dance the two-step for four measures, alternating thus throughout the dance.

THE YORKE.

The Yorke is an evolution of the old polka mazourka, and introduces a mazourka movement at pleasure.

The lady slides right foot about twenty inches to the side in second position count 1, bring left to right (change) and almost simultaneously slide right foot to side, count and 2; draw left foot to first position (change), thereby placing the weight on the left foot and raise the right foot from the floor, toe pointed 3. The first three movements are all made to the side without turning—one bar of music.

Hop lightly on the left foot and place the weight on the right foot, sliding it sideways and forward about 6 inches (hop slide), count 1; draw left to right foot in first position (change) count 2; leap from left to right foot, count 3; slide the left foot round to position to commence the sideways movement with that foot, count 1. Repeat. with opposite foot, making the leap in the 4th bar a leap back-

ward as in the waltz. In order to give the mazurka effect, one must strike the heels together, although it is not necessary, and to be graceful in this dance, special attention must be paid to the hop slide.

THE CAPRICE.

This is a popular variation of the waltz, and is danced to the same music. Eight measures are required for a single execution of the movements. The steps in the first four measures are taken straight to the side. A half turn is made in the fifth measure, in which the plain waltz step is used ; also in the sixth, and again on the first two counts of the seventh measure. The last two slides are also made to the side.

THE REDOWA.

This is a very graceful, attractive dance, and performed in the same time as the Polka-Mazourka, *i. e.*, three-four time.

When first introduced it was customary to begin with a promenade movement, but is now generally commenced with the circular figure. The original style of this dance is almost lost, a kind of elongated polka step being substituted for it. No one who is really acquainted with the original method would ever commit this error.

Position.—Third, right foot in front.

FIRST STEP.

Spring onto the left foot into the second position, turning half round and well bending the knee; the right foot meanwhile being drawn up close in front over the instep of the left, gliding it along the floor in the second position.

SECOND STEP.

Transfer the weight of the body to the right foot.

THIRD STEP.

Draw up left foot into fifth position behind, and rest the weight onto it, raising the right foot slightly in front.

FOURTH STEP.

Spring onto the right foot in fourth position with bended knee; then turn half round, at the same time bringing the left foot close up behind the right, and slide the left foot into second position.

FIFTH STEP.

Transfer the whole weight of the body to the left.

SIXTH STEP.

Draw up your right foot into the fifth position in front, and rest the weight thereon.

THE VARSOVIANA.

The Varsoviana was a very simple, easy dance, but such unwarrantable liberties were taken with it, and so vulgarly was it performed by the mass, that its existence was very brief, and is now only thought of as a thing of the past.

The first step was, in fact, nothing but the polka with the knee well bent on the jette, or third movement, turning half round, the opposite foot being slightly raised behind in fifth position; this occupies 1 bar. At 4 (the commencement of the second bar), the bent knee is gradually straightened (without any jerk), and the other foot at the same time being gracefully slid into the second position, the toe being extensively pointed, and the head and body inclining towards it, passing in that position till the remainder of the bar is finished.

The same step is again performed with the right foot, and continued alternately for 16 bars, each step requiring 2 bars of music for its completion.

The first movement is repeated eight times. The second step consists of the first part of the polka-mazourka (where the beat behind occurs). This is done twice, occupying 2 bars of music, and is followed by one step of the first movement, requiring 2 more bars.

This step, as well as the third, requiring 4 bars for its completion, is only performed four times. The first movement being repeated after each of them.

The third part, sometimes called Redowa, is in reality nothing but the first step danced three times, before pointing the foot in second position, pausing; or, in other words, it is the polka movement danced with a bent knee three times successively before pointing the opposite foot.

HALF-TIME DANCING.

A recent fad which has become popular in certain dancing circles is the Half Time. This is merely a curtailment of the number of steps in the dance, with a pause to fill out the measure.

The positions are similar to those in the ordinary waltz and two-step except that the lady is placed a little more to the gentleman's right.

In half-time waltzing only two steps are taken instead of three; the couples pausing for the third beat in the measure. The gentleman leads backward with the right foot, count one; simultaneously the lady advances with the right at the side of the gentleman's right. The gentleman slides the left foot alongside his right, the lady executing the same movement, count two; pause in this position, count three. The same movements are repeated.

THE COTILLION.

The Cotillion, or German, is one of the most social of dances, and is deservedly popular. It may be composed of any number of couples; but in a large party of twenty-four couples or more, it is better for the leader to seat himself in the center, and to select the dancers from each end of the circle alternately; this shortens the dance, and prevents it from becoming tedious.

Should the ladies be in the minority, the gentlemen who are without partners are always permitted to engage any of the ladies for a single figure without any formal introduction. Where ladies are without escorts, they are generally under the special care of the leader, who either dances with them himself, or presents them to some of the gentlemen.

While it is absolutely necessary that all authority in regard to the cotillion should be placed in a single individual, it is also necessary that the ladies and gentlemen who compose the set should render to the leader all pos-

sible assistance in carrying out his orders, or rather suggestions.

To be a successful leader requires a combination of tact, patience, courtesy, vivacity and common sense. He must know exactly what program is to be carried out, and arrange all the details beforehand, so that there may be no delay or confusion.

It is his place to call the different dancers to the floor, and to see to it that no one is neglected, but that, so far as possible, all have an equal chance to enjoy themselves.

He signals to the musicians when the music is to begin, to stop, or to change to a different rhythm, and to the dancers when they are to stop dancing and to return to their seats.

These signals are given by clapping the hands, or by blowing a whistle, the latter being the favorite method.

Castanets are sometimes used for the same purpose. The figures to be danced should be selected with reference to the space available for dancing and the number of guests participating.

When it is time for the dance to begin, the leader's first duty is to seat the dancers. This is generally done by lot. The chairs are numbered in pairs. Each couple draws a

card, also numbered, and seat themselves in the chairs whose number corresponds to the number on the card. There should be an equal number of ladies and gentlemen participating. But, in case there are any of either sex who have no partners, they are seated at the end of the line, and the leader will see that they receive a due share of attention from the others. Favors are used in many of the figures. These generally consist of little trifles made of bright-colored ribbons, tissue paper, tinsel, etc. They may be as inexpensive or as elegant as the taste and means of the hostess permit. Cut flowers may also be used. Those favors are most popular which can be pinned to the coat or dress and worn as decorations throughout the evening. Two tables are provided, one for the gentlemen's favors and one for those designed for the ladies. The leader may distribute the favors himself, but it is more customary to invite some lady to preside over each table. Favors may be used in any figure, and *should* be used in at least every other one.

When all are seated, the leader, as briefly and clearly as possible, explains the figure to be danced, and calls the requisite number of dancers to the floor, beginning at the head of the line. The couples thus designated dance once

around the room and then perform the figure as directed, which is repeated until all have danced. The leader should be constantly on the floor, directing and assisting where it is necessary to do so.

At the conclusion of the dance, the leader generally stands with the hostess to receive the adieux of the guests, an honor certainly due to the one upon whom the success of the evening chiefly depends.

It is the duty of the guests to cordially second the efforts of the leader. The closest attention should be given when he is explaining a figure, and all should be ready to enter into it with heartiness and animation. It is in bad taste for any couple to get up and dance on their own account, regardless of the figure which is being executed. It would seem as if this caution should be unnecessary, but, unfortunately, observation proves that even among well-bred people there are occasionally some who are thoughtless enough to offend in this way. In such cases the leader is fully justified in stopping the music and kindly but decidedly requesting the intruders to return to their seats.

THE FIGURES OF THE COTILLION.

I.—THE FLOWER FIGURE.

Seat a lady in center of room with flowers placed loosely on a tray. One couple waltz at signal, each take a flower and favor some one with whom they dance. Repeat this until by changes the thirty-two persons are up. Signal, form circle, grand right and left, waltz. Another lady will then be left. She takes her seat in the vacated chair, and the dancers in waltzing around, throw the flowers in her lap, with which she makes a bouquet. The leader then appoints a gentleman to waltz with the lady or waltzes with her himself.

2.—THE MAGIC HAT.

The gentleman leaves his partner in the middle of the room, and gives her a hat. All the gentlemen form a circle round the lady, turning their backs to her, circle rapidly to the left. The lady places the hat on the head of one of the gentlemen, with whom she dances. The other gentlemen return to seats.

3.—THE SCARF.

First couple leads off. The leader stands in center of room holding scarf ; his partner, with all of the other ladies, form a circle around him and turn rapidly to the left ; the leader tries to throw scarf over the shoulder of one of the ladies, and dances with her. Other ladies retire to seats.

4.—FOLLOW MY LEADER.

All the couples form in column behind the first. The head couple waltz in a zigzag course in and out between the other couples, and stop at the end of the line about three feet behind the last couple. As soon as the first couple have danced past two of the other couples, the second couple also starts, and this is continued until all have danced the zigzag waltz, at which point the first couple will again be at the head of the column. All then waltz to seats.

5.—PING PONG.

The leader selects five ladies, and his partner selects six gentlemen. Leader and his partner hold sheet for net. Ladies on one side, gentlemen on the other. Ladies bat ball over the sheet in rotation ; the gentleman catching the ball will step around the net and waltz with the lady who served the ball.

6.—THE TOAST.

Three chairs are set on a line, the center one being placed in a direction opposite to the other two. The leader places his lady upon the center chair, gives her a glass of wine, and brings forward two gentlemen, whom he seats on the two other chairs. The lady hands the glass of wine to one of the gentlemen to "toast" her health, and dances with the other gentleman.

7.—THE UMBRELLA.

The leader's partner takes an umbrella, opens it, and hands it to any gentleman in the circle. The gentleman with the umbrella will hold it up and walk around the circle until some lady takes him out of the rain by arising and waltzing once around with him. The lady then hands umbrella to another gentleman in the circle, who in turn walks around until relieved.

8.—THE SIGNAL OF DISTRESS.

A tin horn is placed in center of circle. The leader selects one gentleman and requests him to take the horn and walk around blowing it until one of the ladies relieves him. She dances with him, then hands the tin horn to a gentleman she may select from the circle.

9.—THE CHAIR.

The leader places a chair in the center of the room, and upon it seats his partner, to whom he next presents two gentlemen. The lady dances with one of the gentlemen, and the other gentleman seats himself in the chair just vacated by the lady. The leader then presents to the gentleman two ladies; he dances with one of them, and the other takes the chair.

10.—FORFEITS.

The leader hands his lady a hat or basket, with which she proceeds to receive forfeits from the other ladies present, such as rings, handkerchiefs, fans, etc.; she then takes the hat or basket around to the gentlemen, who each select, at random, one of the articles, and dance with the lady owning it.

11.—PUSS IN THE CORNER.

Four chairs are placed in the center of the room, separated so as to make four corners. The leader places his partner upon one of the chairs, and brings forward three ladies and places them upon the three remaining chairs, and takes up a position in the center. The ladies then endeavor to change seats, using the two-step when passing from one chair to another; when the gentleman can seize a

chair left vacant by the movement of the ladies, he dances with the lady who is deposed. The next gentleman places himself in the center and another lady takes the vacant chair.

12.—THREAD-THE-NEEDLE ARCHWAY.

The first lady selects another lady, and the two stand in the center of the room with their hands joined and raised as high as possible. The gentleman then calls up other gentlemen, who pass under in couples, until two are accepted as partners by the two ladies, who lower their arms, thus capturing the favored ones. The rejected gentlemen either seek other partners or return to seats.

13.—THE KNEELING KNIGHT.

The first gentleman presents to his lady a cushion, which she offers to several gentlemen, inviting them to kneel upon it. She may cheat the gentlemen or bestow the cushion at will. She withdraws it from those she desires to cheat, and places it before the gentleman with whom she desires to dance.

14.—THE MASK.

The gentlemen mask themselves. They then arrange themselves behind a screen, and raise their heads above it. The ladies then select partners from the group, and waltz.

The gentlemen keep their masks on until the finish. Repeated by the others.

15.—BLIND MAN'S BUFF.

Three chairs are placed in the center of the room. First couple lead off. The conductor takes another gentleman, whom he blindfolds and seats on the center chair. The lady selects another gentleman, whom she leads (walking on tiptoe) to one of the chairs next to the "blind" man, while she seats herself on the other chair. The first gentleman then asks the blindfolded man with whom he will dance, the person on his right or the one on his left? If fortunate enough to select the lady, he dances with her. If he indicates the gentleman, he must waltz with him, while the lady dances with her partner.

16.—THE AUCTION.

The leader selects a gentleman and places him on a chair in the center of the room, and proceeds either to auction him off himself, or selects a good humorist from the circle to play "auctioneer." The ladies must then enter into a spirited competition, and the one offering the highest bid dances with him. The auctioneering is continued until all the gentlemen have been "sold."

17.—THE GAY DECEIVER.

The first gentleman leads his lady by the hand round the circle, and approaches several ladies, feigning to solicit them to dance. The moment the lady rises to accept him, he suddenly turns round and addresses another, and plays the same game till he has made his selection. The first lady dances with the partner of the lady on whom the choice has fallen.

18.—THE ROPE.

Three gentlemen choose partners, and their partners select other gentlemen. The ladies retire to one end of the room and the gentlemen to the other, while the leader and his partner stretch a rope across the room, over which the gentlemen must jump to regain their partners. As the rope is managed so as to trip the gentlemen as much as possible, a great deal of amusement is afforded.

19.—THE FAN.

The leader places his lady in the center of the room, and gives her a fan. He then presents two gentlemen to her. She presents the fan to one and dances with the other. The gentleman receiving the fan hops around and fans the couple while they waltz.

20.—THE BASKET, RING AND FLOWER.

The first couple advance. The gentleman gives to his partner a basket containing a flower and a ring. He then presents to her three gentlemen. To one she gives the flower, to another the ring, and to the third the basket. The gentleman who receives the basket must dance alone, holding the basket in his hand; the one who has the ring may choose a lady to dance with him, and the one who has the flower dances with the lady who presented it to him. When they have danced around the room two or three times they all resume seats, and the next couple do same until end of circle.

21.—THE INSCRIPTIONS.

Several plain cards are prepared; upon one side of each is a number, and upon the other side a ludicrous inscription; a gentleman and lady waltz; the lady then takes her place by the table, upon which are the cards; the gentleman presents a basket containing corresponding numbers with those on the cards to another gentleman, who after drawing one presents it to the lady; she then selects the card having that number, and attaches it to the gentleman's back, with the inscription exposed to view; they then waltz together.

22.—THE BASKET.

Three or four couples waltz ; the gentlemen then choose another lady, and the ladies another gentleman. All join hands in a circle, and take four steps forward and four back, again four steps forward, when the gentlemen take each other's hands above and the ladies below, as in the "Quadrille Basket." Then all balance in place ; the leader then drops the hand of the gentleman on his left, and his partner drops the hand of the lady on her right, then all array themselves in a straight line. The gentlemen then lift their arms and disengage the ladies, who pass under and waltz forward, followed by the gentlemen. At a signal, the ladies turn round and dance with the opposite gentlemen.

23.—THE INCONSTANTS.

The first four couples waltz and then range themselves in a column, the first couple at the head. The first gentleman turns round and gives the left arm, crossed at the elbow, to the left arm of the gentleman behind him, with whom he changes place. He continues this movement until he reaches the front of the column, where he stops. The second gentleman (now at the head) performs the same figure, and each of the other gentlemen in turn does

the same, until, finally, all have regained their own partners. Then all dance.

24.—THE COLUMNS.

The conductor leads off with a *tour de valse*, and leaves his lady in the middle of the room. He takes a gentleman, whom he places back to back with his partner; he then brings another lady, whom he places facing the gentleman, and in the same manner with the others, until a column of five or six couples is formed, which must terminate with a lady, the leader himself standing back to back with the last lady. At a signal by leader, all turn about and waltz with his or her *vis-à-vis*. Two or three lines can be formed by starting two or three couples. The columns can also be used as a final figure.

25.—THE CARNIVAL.

All the couples are divided, the ladies being arranged in one circle, and the gentlemen in another, both circles facing outwards. A sufficient number of paper costumes, packed as "favors," being in readiness, the leader takes one of the ladies' "favors" and presents it to one of the ladies, whom he leads inside the ladies' circle, where costumes are put on, and then leads her to her seat. The leader's part-

ner at the same time hands a gentleman's "favor" to one of the gentlemen, and leads him into his ring to be robed or decorated, and then is in turn led by him to her seat. The second couple proceed in like manner, until all have been accommodated.

The conductor then can organize some short figures for dancing, forming also groups and tableaux appropriate to the decorations.

26.—THE HANDKERCHIEF CHASE.

The first three or four couples waltz; the gentlemen leave their ladies in the center of the room; each lady holds a handkerchief in her hand. The leader then selects one more gentleman, who, with the others, form a circle about the ladies, presenting their backs, and turn rapidly to the left. The ladies throw their handkerchiefs in the air, and waltz with those gentlemen who have been fortunate enough to catch them. The unfortunate gentleman who does not get a handkerchief selects a lady from the company. The figure is performed successively by all the other couples.

27.—THE CARDS.

First couple leads off. Leader presents four ladies the four queens of a deck of cards; the leader's lady presents

four gentlemen with four kings of the same deck. The gentlemen seek the ladies of their suit and dance with them.

28.—SCISSORS TO GRIND.

Leader and partner waltz once around. Leading lady, who has been provided with a tin horn, hands this horn to one of the gentlemen. He begins to walk around the circle blowing his horn and calling out "Scissors to grind," until some lady has scissors to grind. Then, taking from him the tin horn, hands it to another gentleman, who in turn imitates a "Scissors to grind" character. Gentleman waltzes once around with the lady who has rescued him from his honored position of "Scissors to grind."

29.—THE SKATERS.

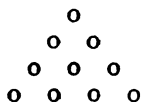
Two chairs are placed in the room about eight feet apart. First couple lead off and waltz around the chairs, describing the figure eight as skaters do. Each couple in succession repeats the same skating movement.

30.—THE SPIRAL.

Form in line, one couple behind another, all facing the same way. The first couple turns and passes beneath the joined hands of the second couple; then separate, passing

outside of the third couple; then separate, passing under the hands of the fourth couple, and so continue to the end of the line. Each couple repeats the figure in turn. Partners then face each other, stepping back so as to form two lines, one of gentlemen and one of ladies. The two lines forward, and all dance with partners.

31.—THE PYRAMID.



Ladies form pyramid, equal number of gentlemen join hands in line and wind around first lady, next two, etc.; then reverse the movement until conductor arrives in front of first lady, with whom he waltzes; other gentlemen waltz with nearest ladies.

32.—THE GRAND ROUND.

Any number (four or more) lead off, then each lady selects another lady and each gentleman selects another gentleman. The dancers form a circle, the gentlemen forming one half of it and the ladies the other half, the leading gentleman being next to his partner. All join hands and circle around to the left. Still retaining hold of hands, the first lady and gentleman advance across the

circle and pass under the raised arms of the opposite lady and gentleman. When outside the circle, the leading couple unclasp hands and the gentleman, drawing the other gentlemen after him, turns to the left and passes around outside the circle, the lady at the same time turning to the right and drawing the other ladies after her. When the leading couple again meet, they dance together to place, and each successive couple does the same.

33.—THE STAR AND CIRCLE.

Four couples waltz around, then each lady selects another gentleman, and each gentleman another lady. The eight couples are arranged in two lines, the four couples in one line facing the four in the other line. The four ladies belonging to the middle couples cross right hands, forming a *moulinet*, and swing entirely round to the left, returning with left hands across to the right. The gentlemen all join hands and form a circle around these four ladies. The remaining four ladies now advance, giving their left hands to the right hands of the ladies composing the *moulinet*, forming a *star* of ladies, and a circle of gentlemen. The gentlemen swing round to the right under the uplifted arms of the ladies, who move around to the left. At a signal, the gentlemen regain their part-

ners and waltz to places. This figure may be varied, the gentlemen forming the star and the ladies the circle.

34.—THE DOUBLE PASTOURELLE.

The first four couples lead off with a *tour de valse*, and place themselves as for a quadrille. The first and second gentlemen retaining their partners' hands, take with their left hands the side ladies on their left, who leave their partners, thus forming two threes at the head; they forward and back four bars; the gentlemen pass the ladies to the side gentlemen, the lady on the left passing under their right arms; the three forward and back four bars, the ladies going to the gentlemen at the head. This figure is repeated four times, when all dance.

35.—THE LABYRINTH.

In this figure all form a general round, going to the left. At a given signal the conductor releases the hand of his lady, who is on his left, and while continuing to turn in the same direction, enters the circle, making a *colimaçon*, while his lady turns to the right to wind about the other circles, that go on narrowing. A circular space should be contrived to be able to extend themselves in waltzing. In this position the conducting couple set out

waltzing, and follow the passes of the labyrinth formed by the general chain rolling on itself till they have arrived at the last couple, to which the first lady gives her hand to renew the circle. As each new couple arrives it places itself behind the one previous. When all have arrived they conclude by a general waltz or mazourka. When this figure is executed in polka, you dance through the passes of the labyrinth with the waltz *à deux pas*, which requires less space; when the figure is executed in mazourka, you have recourse to the mazourka waltz. The Labyrinth is one of the final figures of the cotillion.

36.—LETTER CARRIER FIGURE.

Boy or girl in uniform of letter carrier with bag and whistle. Ladies inclose their cards in envelopes (each separately); they are then collected by the carrier. Gents form in line, carrier then hands letters, one by one, to leader, who calls the names as they are handed to him. First lady called dances with first gentleman and so on until five couples have waltzed around, when, from a signal from carrier's whistle, they find seats and so on with each succeeding five couples.

37.—THE SERPENT.

First couple leads off. The gentleman leaves his lady

in a corner of room facing the wall; then he brings forward four or five more ladies and places them in a line behind his partner singly, leaving about two feet space between each one. He then selects as many gentlemen (including himself) as there are ladies, with whom he forms a loose chain and conducts them rapidly in a course between the ladies (commencing with the last lady) until he reaches his partner; he then claps his hands and each gentleman dances with the lady nearest him.

38.—THE PURSUIT.

Three or four couples waltz, and the leader, who is not dancing, calls other gentlemen to the floor, to act as rovers and rob the dancing gentlemen of their partners. A rover gets in front of a dancing couple and claps his hands, when the gentleman must relinquish his partner. He immediately seeks to indemnify himself, however, by securing one of the other ladies in a similar manner. This figure continues until each gentleman has again got possession of his lady to conduct her to her place. To execute this figure with all the animation required, it is necessary that as fast as each gentleman possesses himself of a lady another should replace him. The Pursuit is one of the final figures of the cotillion.

39.—THE CHANGING STAR.

Each lady selects a gentleman and each gentleman selects a lady. The second, fourth and sixth gentlemen, holding their partner's left hands in their right, form a *moulinet* by joining left hands, and all six revolve slowly to the left. At the same time the first, third and fifth gentlemen, with their partners, waltz around to the right in the space between each of the gentlemen in the *moulinet* and his partner and under their raised arms. At a signal, those who have been waltzing form the *moulinet*, and the others waltz.

40.—THE VIRGINIA REEL.

Four couples proceed to place themselves in the middle of the room, as for a Virginia Reel. The first couple lead off by waltzing around the couple on their right, and in the same manner make a turn around the other couples. The other three couples repeat the same figure. When all the four have done so, they return to their places, waltzing.

41.—THE DOUBLE QUADRILLE.

Four couples waltz, and then form a quadrille. Four other couples take up positions so that a new couple stand exactly behind each one of the couples that form the quadrille. The figure commences by the four inside ladies

crossing right hands; they move entirely round, giving left hands to partners and swinging round to places. While the inner couples are thus engaged, the four outer couples waltz half round, outside the quadrille, to opposite places. Then the inner couples waltz entirely round, resuming their places, but facing outwards. All chassez at places; turn at corners with right hands, and turn partners with left hands to places. All the gentlemen then waltz to seats with the ladies standing opposite them.

42.—THE FINAL ROUND.

All form a large circle by joining hands. The leader and his lady separate from the circle, which must be at once reconnected, and waltz around inside the circle. He stops at a signal, and the lady passes through the circle and takes her seat. He then selects another lady, with whom he dances. At a signal, he retires from the circle, and the lady with whom he has just danced selects a new partner from the circle, and so on for the others.

THE END.

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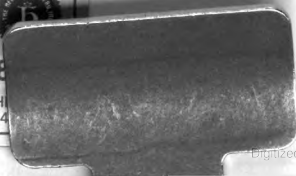
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